415 [106]MUG--kórey; the shallow, saucer-like, drinking vessel made of wood, and some times lined with silver, which all Ladákis carry about with them.

764 MUMMY--ro skámpo. Tibetans usually burn their dead, but when a great Láma or Incarnation dies, they take the body, and without removing the inside, etc., place it, just as it is, in a large coffin, which is then filled up with salt, and removed to a suitable place where a chhorten is erected over it.

826 MUSCULAR--roosthak or roosthrak. Ladákis think a man full of blood (no muscle) is a strong man hence the name.

564 MUSICIAN--mon. In Ladák the "mon" is the musician caste. There
523 is no Ladaki word for "musician," the book word is rolmókhan.

000 MUZZLE--khamtshul (the lower part of face). khákaps (in Ladák these are made of plaited horse hair).

601 [107]NEPHEW--tashão (general); acho-i-butsa (elder brother's son); no-i-butsa (younger brother's son); achey-i-butsa (elder sister's son); nomo-i-butsa (younger sister's son).

[108]NIECE--ácho-i bómo (elder brother's daughter); no-i bómo (younger brother's daughter); áchey-i bomo (elder sister's daughter); nomo-i bomo (younger sister's daughter); also tshámo (general).

779 NIRVANA--The Tibetan idea of attaining "nirvána" is their equiva-
●781 lent to our idea of reaching "heaven". They think that life is bad; that it is full of pain and sorrow; and that the greatest conceivable bliss is the attainment of nirvána, or the state of "nothingness," which, according to our ideas, is the same as annihilation. "Stongpa ngyid" is the Tibetan equivalent for the Sanscrit "nirvána"; "ódsál" or "ótsál" (literally "light-bright") means the world to come--that place where it is always light and there is no night. "Sangeys thop ches" is to attain Buddhahood, or, in other words, "nirvána." "Kopang thop ches" is "to reach the standard of perfection" or Buddhahood. "Zhingkhams-la skiey ches" is "to be born in the field of merit," that is to say, to attain "nirvána" or to cease being reborn in this wicked world.

13: Hebet and Heber D-3 (1914-25) 1926 AJ4 W. Tibetans AJ4

778 (Maitreya), the Buddha of the coming age who is the god of
779 love for whom the Buddhist is now waiting. According to the esoteric teaching of Buddhism, there are seven root races of mankind, of which the present one, the Aryan, is the fifth. To each one of these a Buddha has come in human form so that man shall be able to comprehend the unknowable. Each of these emanations is a Logos of the supreme Buddha. Maitreya will be the Buddha of the sixth root race, and after him will come he of the seventh, whose name is still obscure, for the need of the seventh race which he will have specially to meet is also unknown. Thus we get the septenary system,
● 781 belief in which is found to be so universal. To agree with this figure the most important mantra should really read *A-um-ma-ni-pa-dme-hum*. As one wanders round this little village of Changspa, one cannot help remembering Shakespeare's words,

> "Tongues in trees,
> Books in running brooks
> Sermons in stones
> And good in everything."

and wishing that the voices in this lamaistic land were living and spiritual rather than these mechanical and artificial forms of prayer, for to the ordinary man it is always a matter of *chos choches*, that is "doing religion," engaging in a mechanical, outward and superstitious form which has no relation to the man's spiritual life or to his moral conduct.

2: Gervis T-3 (no date) 1954 AV1 Kashmir [redacted]
W. Tibetans A54

numbered, being held between two flat slats of wood. None I saw told of the history of the land—on this I could only accept the word of the Head Lama—they consisted of prayers and mystical formulae. To watch them being printed was interesting, letters and words being cut on stereotyped wooden blocks which were pressed on the ink pad and then on the page of the book, just as cloth is hand-printed with floral decorations. It is necessary for the printer to be a man of education, one who knows what he is printing and has plenty of time and patience. No wonder that new "books" are rarely published.

In the red monastery which is on the top of the hill behind the palace, there is a great image of Matreiya which is twenty-five feet high. It was erected by King Ide, who must have miscalculated its height when building the chapel in which it was housed, for the head projects above the ceiling and another portion had to be built to take this.

With every possible occasion being made an excuse for festivities, music is a necessary contribution, and this is provided by Mon musicians. The Mons were the first to enter Ladakh in about 200 B.C. The band consists of a round-topped drum, cymbals, clarinets and trumpets which are anything up to twelve feet long. The dancing seems to consist of continuous twirls with the dancers going round in circles. The first time that I witnessed this was on the occasion of a wedding. The groom was then sitting on a swastika drawn for luck on the ground and awaiting his bride. The bridal party, dressed in gay gowns and high gilded hats, arrived, dancing as they came. After the ceremony all the relatives danced, each separately, but the whole dance consisting of whirling round and round, with the dancers formed in a circle which opened and closed. The women were each holding out one hand which they gracefully opened and closed—the opening of a blossom; the men also revolving, but at a slower pace, were performing the oddest movements with their necks, which could only be described as like a chicken pecking.

By hand and head movements the dancer tells a story, but the same movements may be used to convey a different meaning in other parts of the country or on various occasions. They are a gesture language of hand, head and feet as I had known and

2: Biscoe
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W. Tibetans AJ4

/For additional information on Buddhism in Ladakh see cat. 116, pp. 209-213, and 225-228/.